

# The Hymn

APRIL 1950

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An Appreciation of  
Frank Mason North, D. D.,  
appears in this issue to  
commemorate the Cen-  
tenary of his birth. He is  
the first member of The  
Hymn Society of America  
to be so honored.

## President's Message

I wish that all of the members of The Hymn Society might have been present at Cleveland, Ohio, on Monday, February 27, for the meeting of the Society held in connection with the Music Teachers' National Association Convention. We had a fine program, good fellowship, and a responsive interest. The morning and afternoon sessions found varying numbers of persons in attendance; not all present were members of the Society, and several who "looked in" on our meetings have since become members. Hymn Society members came from as far away as South Carolina, New York City, and Kentucky. Cleveland was well represented, as was the Ohio and western Pennsylvania area. The Society's meetings met with strong competition from parallel programs of other organizations, and this materially affected attendance at our sessions. In future planning for similar gatherings this matter will be given careful consideration. The officialdom of the Society was represented by Miss Holden, Treasurer; Dr. McAll, Executive Secretary; Mr. Knight, Editor of THE HYMN; the President; and Mr. Westermann, President of the Ohio Chapter. The immediate response and subsequent communications seem to indicate the desirability of repeating this kind of a meeting in 1951 if a suitable time and place are available.

Enclosed with this copy of THE HYMN is a letter regarding Prof. Eisaburo Kioka of Japan. With the approval of the Executive Committee, appeal is thus being made to members of the Society to have a part in the reestablishment of the musical life of Japanese Christian churches. Last year it was a great satisfaction to many members of The Hymn Society to share in the gift sent to Rev. Thomas Tiplady of London, as a symbol of our interest in the rebuilding of his Lambeth Mission. Now we turn our interest in the opposite direction—to Japan—and would like to assist Prof. Kioka to replace the instruments for presentation of church music which were destroyed in the War. We hope that this project will make a wide appeal, and that our Society, as it cooperates with other musical groups in America, will have a worthy part in this effort.

—DEANE EDWARDS

## Membership in the Society

Membership in the Society is open to all those in sympathy with its objectives as set forth in the Purpose of the Society. Persons interested in learning more about the Society are invited to communicate with the Executive Secretary of the Society, Dr. Reginald L. McAll, 297 Fourth Ave., New York 10, New York.

# The Hymn

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## A Prayer For The Multitude

Where cross the crowded ways of life,  
Where sound the cries of race and clan,  
Above the noise of selfish strife,  
We hear Thy voice, O Son of man!

In haunts of wretchedness and need,  
On shadowed thresholds dark with fears,  
From paths where hide the lures of greed,  
We catch the vision of Thy tears.

From tender childhood's helplessness,  
From woman's grief, man's burdened toil,  
From famished souls, from sorrow's stress,  
Thy heart has never known recoil.

The cup of water given for Thee  
Still holds the freshness of Thy grace;  
Yet long these multitudes to see  
The sweet compassion of Thy face.

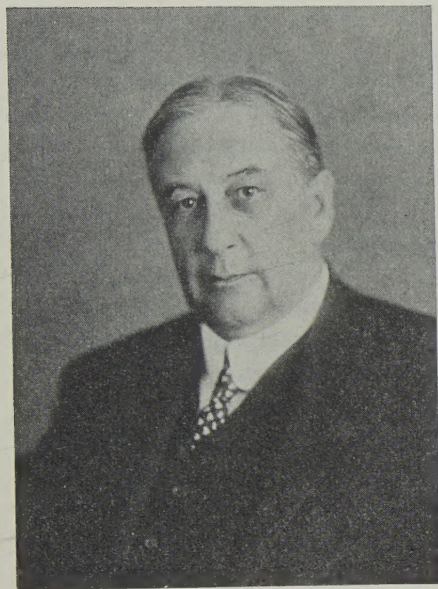
O Master, from the mountain side,  
Make haste to heal these hearts of pain;  
Among these restless throngs abide,  
O tread the city's streets again,

Till sons of men shall learn Thy love  
And follow where Thy feet have trod;  
Till, glorious from Thy heaven above,  
Shall come the City of our God!

FRANK MASON NORTH

# Frank Mason North—An Appreciation

WILLIAM WATKINS REID



Frank Mason North 1850-1935

THE MAN who was to write what has been called "the greatest missionary hymn of the twentieth century," and "the greatest *home* missionary hymn of all time" was born in New York City on December 3, 1850. His birthplace in lower Manhattan was not far from "where cross the crowded ways," and the breathing space of Madison Square was one of his childhood playgrounds.

Frank Mason North never looked upon himself as a poet, and his hymns were a by-product, in some cases an unexpected or accidental by-product, of his experiences and labors in

varied fields of an active Christian ministry. Is not this the manner in which our greatest hymns, and often our greatest poetry, have come? As Dr. North experienced life, from deepest sorrow to highest joy, he found that his poetry welled up within his consciousness and that it demanded expression. He did not set out to write great hymns or poetry, but of such inspiration was well said, "It takes a truly great poet to find the music of a hymn in the turmoil of a Babylon."

Dr. North's more than half century as a Christian minister divides itself into three distinct periods, and out of the experiences of each, there comes to us at least one hymn. From 1873 to 1892, he served pastorates in Middletown, Connecticut, where his congregation included the Methodists of the faculty and student body of Wesleyan University. From 1892 to 1912 he was corresponding secretary of the New York Church Extension and Missionary Society—now the New York City Society of the Methodist Church—which directed work among immigrants and foreign-speaking groups in more than thirty churches and service centers in the rapidly changing life of the metropolis. From 1912 until his retirement in 1924 at the age of 73, Dr. North was corresponding secretary of the Board of Foreign Missions of the Methodist



Episcopal Church, and then secretary emeritus until his death in 1935.

Each of these "appointments" was rich in experience and emotion that found some expression in verse. As pastor in Middletown, Dr. North was drawn again into the life of his alma mater, Wesleyan University (B.A. and Phi Beta Kappa, 1872; M.A., 1875), and from this experience came some of his first verse, the college song, "On vine-clad walls the sunlight falls," in 1891. Forty years later he wrote a centennial hymn for his college, and a number of occasional hymns for his "adopted" Drew University. During his years as head of the City Society in New York, he edited *The Christian City* and conducted the affairs of the National City Evangelization Union. These same years and experiences found him moved by the need for churches to come together in order to serve men and communities, and by the need for applying the principles of Christianity to the growing industrial and business activities of the nation. Acting upon what he felt to be the need of the times, Dr. North was one of the group which organized the Federal Council of Churches of Christ in America. He was one of the five Methodist leaders who brought into being the Methodist Federation for Social Service, and he helped to write the now widely-adopted "Social Creed of the Churches." Later, as foreign missionary secretary, he was one of the men who envisioned and were later to found the Foreign Missions Conference of North America.

The Methodist Hymnal of 1905 contained two of Dr. North's hymns: "Jesus, the calm that fills my breast" entitled "A Hymn of Trust" and "Where cross the crowded ways of life," called by the author "A Prayer for the Multitude." The former hymn is subjective, written in the prevailing temper of the day, perhaps the only one of this sort which Dr. North wrote. It was written in 1884 and printed in the *Christian Advocate* the following year; the words have appeared in a number of important hymnals, but were omitted from the Methodist Hymnal of 1935. The hymn was written during Dr. North's pastorate, and expresses restfulness and confidence that came to him in the days after a great personal loss. The hymn reads:

Jesus, the calm that fills my breast,  
No other heart than Thine can give;  
This peace unstirred, this joy of rest,  
None but Thy loved ones can receive.

My weary soul has found a charm  
That turns to blessedness my woe;  
Within the shelter of Thine arm,  
I rest secure from storm and foe.

In desert wastes I feel no dread,  
Fearless I walk the trackless sea;  
I care not where my way is led,  
Since all my life is life with Thee.

O Christ, through changeful years my Guide,  
My Comforter in sorrow's night,  
My friend, when friendless,—still abide,  
My Lord, my Counselor, my Light.

My time, my powers, I give to Thee;  
My inmost soul 'tis Thine to move;  
I wait for Thy eternity,  
I wait in peace, in praise, in love.

Possibly no hymn written in America since 1900 has found its way into so many hymnals the world over as has "Where cross the crowded way of life," and it is through this hymn that Dr. North will longest be remembered. The hymn appears in most of the major denominational, union, and privately prepared hymnals of the United States, Canada, and Great Britain; it has been translated into several European languages, into Chinese, Japanese, and some of the Indian dialects. Written in 1903, the hymn was first published in Dr. North's paper, *The Christian City*. A chance meeting of Dr. North and Dr. Caleb T. Winchester—a Wesleyan University professor and a member of the commission projecting the Hymnal of 1905—brought a request for a new missionary hymn for the new collection. At the time Dr. North was preparing a sermon on the text: "Go ye therefore into the partings of the highways, and as many as ye shall find, bid to the marriage feast" (American Revised). That phrase suggested the first line of the hymn; conditions he knew in American cities, plus his familiarity with biblical phraseology, suggested line after line to the inspired writer. A recent study of the entire hymn points out many other underlying biblical sources for words, phrases, and felicitous expressions, revealing a familiarity which is reminiscent of the writings of Shakespeare and Lincoln.

Perhaps it is testimony to the universality of its Christian appeal to note that, although written as a missionary hymn, "Where cross the crowded ways of life" was not classed as such in the Hymnal of 1905, but rather, was placed under "Hymns of the Christian Life" between "Work for the night is coming" and "O for a faith that will not shrink;" in the Hymnal of 1935 its classification is "Brotherhood" in a section apart from "Missions." In other major hymnals the hymn has been variously classified under "The Kingdom of God," "The Loving Christ,"



"Freedom and Justice," "Social Service," "Community Love," "The City," and "The Kingdom of God on Earth."

Dr. North's greatest hymn soon became the song of songs for those who would help to *sing in* the social awakening that sought expression in the Christian church at the turn of the century. It was to church singing what Markham's "The Man With The Hoe" was to poetry and literature, and what Walter Rauschenbusch's preaching and writing were to the sermonic and intellectual phases of the social gospel. Other hymns have been written in this field, but "Where cross the crowded ways of life" has not been surpassed.

Two other hymns written by Dr. North appeared in the Methodist Hymnal of 1935, though both had been printed earlier in magazines and in services of worship. "O Master of the waking world" and "The world's astir! The clouds of storm" reveal the writer's continued breadth of concept and vision, his familiarity with the scriptures and their power to portray the outlook of each generation, and the facility and beauty of diction inherent in his everyday speech and writing. Those who heard Dr. North debate or expound a plan often commented on his ready choice of language and his happy turn of phrase. At times his hearers were reminded of Macaulay's graphic forcefulness. Some current writers of hymns occasionally rise to a few lines of this grandeur; always it is in Dr. North's hymns.

"O Master of the waking world" is definitely a missionary hymn, written in 1927 at the request of Dean Henry H. Meyer, then editor of *The Church School Journal*. Dr. North said that it was his attempt to put into verse what was in the hearts of missionaries "and in mine . . . and if the verse could be sung, so much the better. . ." The result, published in the following year, was:

O Master of the waking world,  
Who hast the nations in Thy heart,—  
The heart that bled, and broke to send  
God's love to earth's remotest part,—  
Show us anew in Calvary  
The wondrous power that makes men free.

On every side the walls are down,  
The gates are wide in every land,  
The restless tribes and races feel  
The pressure of Thy pierced hand;  
Thy way is in the sea and air,  
Thy world is open everywhere.



We hear the throb of surging life,  
The clank of chains, the curse of greed,  
The moan of pain, the futile cries  
Of superstition's cruel creed;  
The peoples hunger for Thee, Lord,  
The isles are waiting for Thy word.

Thy witness in the souls of men,  
Thy Spirit's ceaseless, brooding power,  
In lands where shadows hide the light,  
Await a new creative hour.  
O mighty God, set us aflame  
To show the glories of Thy name.

At the request of Dr. Abram W. Harris—former Wesleyan University professor, later head of the Methodist Board of Education—in 1917, Dr. North wrote "The world's astir! the clouds of storm." This hymn was first used that year in programs marking Children's Day, a day that Dr. North's father helped to establish; later, Dr. Harris included it in a college hymnal he edited. Generally known as "The Student's Hymn," the words have been included in several recent collections:

The world's astir! The clouds of storm  
Have melted into light,  
Whose streams aglow from fountains warm  
Have driven back the night.  
Now brightens dawn toward golden day;  
The earth is full of song;  
Far stretch the shining paths away;  
Spring forward! Hearts, be strong!  
Where lies our path? We seek to know,  
To measure life, to find  
The hidden springs of truth whence flow  
The joys of heart and mind.  
We dream of days beyond these walls,  
The lure of gold we feel;  
Life beckons us and learning calls,  
Loud sounds the world's appeal.  
But Thou, O Christ, art master here,  
Redeemed by Thee we stand;  
We challenge life without a fear;  
We wait for Thy command.  
For Thy command is victory,  
And glory crowns the task;  
We follow Thee, and only Thee,  
Thy Will alone we ask.

## THE HYMN

Give us the wisdom from above;  
 We pledge our loyalty.  
 Change flash of hope to flame of love  
 And doubt to certainty.  
 In Thy great Will, O Master Mind,  
 In Thee, O Master Heart,  
 Our guerdon and our guide we find,  
 Our Lord, our King Thou art.

At least two other hymns written by Dr. North deserve more than passing mention in any survey of his contribution to Christian Song. The first is another missionary hymn, written in 1919 for the Centenary Movement of the Methodist Church, an observance and projected missionary advance in which Dr. North was a leading spirit. There are many of its twenty-four lines worthy of quotation and of singing. It was written, Dr. North said, to be sung to the tune "National Hymn" which George William Warren had written for the words "God of our fathers, whose almighty hand" on the occasion of the Centennial of the Constitution. Dr. North's words are:

Touch Thou, O Lord, our waiting hearts with light,  
 Kindle with holy flame our sacrifice,  
 Unveil Thy glorious purpose to our sight,  
 Give clearer vision to our lifted eyes.

We hear from lands in tumult far away  
 The springing-tread of multitudes made free;  
 The nations stir as those who greet the day;  
 Around the world rings out the reveille.

Thou seest their toil, though by the world unseen,  
 Thou hear'st their cry for help, for daily food.  
 Challenge Thy people, Lord, to make more keen  
 The undefeated quest for brotherhood.

Up from the shadowed lands the murmur swells  
 Of broken hearts, of discontent, of strife,  
 Of faith perverted, quickened hope—it tells  
 The multitudes have felt the surge of life.

Hear Thou, O Lord, and teach Thy church to hear;  
 To save the suffering peoples Thou hast died;  
 Can we who love Thee fail the cross to bear,  
 Since Thou for them and us wast crucified?

Lead on, O glorious Christ, through lands and years.  
 Our hearts have caught the sounds of victory;  
 Before our faith the wondrous day appears  
 When all the world shall love and worship Thee.

*(Continued on page 14)*

# Symphonic Aspects of Hymn Tunes

MARION ROUS

WHEN HAYDN visited London in the 1790's, he conducted a series of twelve new symphonies composed especially for his English audience. His music immediately became popular. Many and various were the tributes to his genius, among them, the actual wearing of silk stockings "clocked" with musical quotations from his works. In this way a London gentleman could proclaim his good taste in "modern music," and if his memory required prompting, he could refer below his eighteenth century "small-clothes" to the Haydn themes foot-noted on his ankles! With loftier ends in mind, the hymn-singers of England, sharing in the current Haydn enthusiasm, straightway converted the "first subject" of one of those London symphonies (*D Major*, B. & H. No. 93) into the tune for a joyous morning hymn, "Come, my soul, thou must be waking." Tune and text are fitly matched for an outpouring of happy thankfulness to the Creator.

An evening hymn of equally fitting expression, "Softly now the light of day" comes from C. M. von Weber's romantic opera *Oberon*, first performed in London in 1876. The calming contours of this melody are due to its having been designed for music-therapy. It was a lullaby, sung by the elfin subjects of King Oberon who stood near his uneasy couch to soothe his vexation at the quarrelsome behavior of Titania, his Queen. To know this, as we sing the prayerful text written by Bishop Doane, seems only to enhance the sense of evening peace echoed in the hymn's line, "from sin and sorrow free."

From Weber's operatic masterpiece *Der Freischütz*, we owe another hymn tune, usually associated with the hymn "My Jesus, as Thou wilt." The melody occurs only in the Overture where it is taken by the French horns; it is associated with the "Holy Hermit" whose miraculous intervention—just in the nick of time!—saves Max, the huntsman from going to perdition in spite of the fact that he sold his soul to the Devil in return for the seven magic bullets. This meekest of all hymns might even intrigue restless small boys in church if they knew the story of this narrow escape.

An old hymn that is anything but meek, the early American "Chester," ought by all means to be restored to our hymnals. William Billings, the tanner-musician of Boston composed it, and our ancestors sang it as they marched into battle to establish democracy. The words they sang are no less exciting than the tune:



## THE HYMN

"Let tyrants shake their iron rods,  
And slavery clank her galling chains,  
We fear them not, we trust in God."

The intrepid confidence and vigor of this tune is the climax of a fine "William Billings Overture" composed by the contemporary American, William Schuman.

Hymns to fight by, as well as to pray, praise, live or die by, are not new in the history of "functional" music. There is the ancient Hussite Hymn, "Warriors of God," composed by a soldier-follower of John Huss, the Bohemian Protestant martyr who was burned at the stake in 1415. In 1431 the Hussites, fiercely chanting their battle hymn, attacked the combined forces of Pope and Emperor, and put them to rout. Historians believe that part of their success was due to "the sound of that terrible singing." More than four centuries later, the Hussite Hymn became the main theme of a superb cycle of six symphonic poems by the Bohemian composer Smetana. This heroic music, entitled "My Country," did much to bring to birth the short-lived Czechoslovakian Republic. In Prague today no doubt it is forbidden to perform either "Blaník" or "Tabor" from the Smetana Cycle, but the spirit of the Hussite Hymn cannot be extinguished.

The "Reformation Symphony" of Mendelssohn, composed to celebrate the 300th Anniversary of German Protestantism, used Luther's chorale, "A Mighty Fortress," as a symbolic main theme. Meyerbeer's opera, *The Huguenots*, also features it, sung by the Huguenot lovers as they perish during the massacre on the Eve of Saint Bartholomew's Day. In the Mendelssohn Symphony an important element is the use of the "Dresden Amen," possibly composed by Johann Gottlieb Naumann (1741-1801). This old Catholic melody has since become a treasured heritage to music-lovers of all faiths through its employment by Wagner as the motif of the "Holy Grail" in *Parsifal*.

Ralph Vaughan Williams edited the famous *English Hymnal* in which may be found (No. 92) the source of his thrilling orchestral piece—"Fantasia on a Theme of Thomas Tallis." Tallis wrote the tune as a setting for the 2nd Psalm, "Why do the heathen rage?" and it is one of the best known tunes from the pen of the sixteenth century composer. Tallis composed it in the ominous Phrygian tonality, a scale with a flatted second which may be said to out-minor minor. Thus, the tune is reflected in the darkly dramatic character of the Vaughan Williams "Fantasia," and is reminiscent of such lines as, "He shall vex them with His sore displeasure."

Virgil Thomson's "Symphony on a Hymn Tune" was inspired by a pentatonic tune heard in Missouri Baptist churches in his boyhood.

It was sung to "How firm a foundation." With the grand swing of this tune Mr. Thomson has combined the Sunday School song "Jesus loves me," also in the primitive five-tone scale—a possible reason for its happy innocence when sung by a radiant "infant class."

Of the ancient sequences set to plainsong melodies, authorized for Roman Catholic worshipers, perhaps the most exalted is "Lauda Sion Salvatorem," a song of praise to the Saviour. This melody appears in the finale of the orchestral suite from Paul Hindemith's opera, *Mathis der Maler*. It expresses the holy joy of Saint Anthony when he has been delivered from cruel temptations. The story of this very human saint underlies Brahms' delightful set of orchestral variations on "St. Antonii Chorale," an old Austrian pilgrims' hymn, sung on the way to countryside shrines. It came to Brahms by way of Haydn.

Another great Catholic sequence . . . is the "Dies Irae." It has a grim grandeur, and when it is heard in the Requiem Mass, its text is a terrifying warning of the Day of Judgment. Hector Berlioz first used this melody symphonically in his "Fantastic Symphony," composed in 1830. Since then it has been employed as a theme symbolizing death and despair by the following: Gustav Mahler in his Second Symphony, by the contemporary Russian, Miaskowsky, in his Sixth, by Ernest Schelling, just after the World War, in his "Victory Ball," by Rachmaninoff, in his "Island of the Dead" and his "Rhapsody on a Theme of Paganini," and effectively by Saint Saens and Liszt.

In contrast to the dread purport of the "Dies Irae," there is a lovely plainsong melody that symbolizes new life, new hope—the Kyrie from the Mass of the Angels. Its contours can be traced back to an Easter Alleluia telling of Christ's Resurrection. This Kyrie has been used as a generating theme for a symphonic composition by the young American, Norman Dello Joio, in his "Variations, Chaconne and Finale," which had a most impressive first New York performance in December, 1948, by the Philharmonic-Symphony Society, under Bruno Walter.

In his great book on the music of Johann Sebastian Bach, Albert Schweitzer has shown us how the German texts of the Lutheran chorales provide us with a key to the emotional and pictorial significance of Bach's themes, even in his instrumental music. These hymn texts actually constitute a "lexicon of Bach's musical speech."

In the course of this exploration of the interrelations of hymns with other forms of musical art, we have cited composers of many periods, worshipers of many lands and faiths. On the strength of these findings, it would appear that there is more in common between the sacred and the profane, between cathedral and concert-hall, church and opera-house, than is always realized by their respective devotees. Let

Albert Schweitzer, theologian and musician, sum it all up for us:

"All true and deeply-felt music, whether secular or sacred, has its home on the heights where art and religion dwell."

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*(Continued from page 10)*

In 1927 Dr. North wrote a Christmas hymn to be used as a greeting for his friends. While it does not have the simplicity of a carol, it does have merit as a hymn. One would not expect anything light or skipping from Dr. North—and it is not here—but in the three quoted verses, the deeper meanings of Christ's birth are portrayed:

1. O Wondrous Child! The lowing kine  
Have never gazed on face like Thine;  
The light of stars was never shed  
On cradle like Thy manger bed;  
The wise have found no greater joy  
Than comes from Thee, Thou Blessed Boy.
4. O Wondrous Child! Where angels sing,  
Where wise men richest treasures bring,  
Where shepherds worship, can there be  
A place at Thy Nativity  
For us whose hearts in eager quest  
Are seeking joy and peace and rest?
6. 'Tis joy to have the joy Thou hast,  
'Tis peace when sin and shame are past,  
'Tis love to have Thee in the heart,  
'Tis power to know the Christ Thou art.  
O Wondrous Child! our Light, our Guide,  
We worship Thee this Christmastide.

Dr. North wrote a commemoration hymn for Drew University, "Thou Lord of Light across the years," a hymn for the unveiling of Francis Asbury's statue at Drew, and a hymn for the Centennial at Wesleyan University. All of these contain stanzas worthy of singing in our churches.

Frank Mason North's "Hymns and Other Verses," only fifteen in all, were privately printed in 1931. This modest volume represents nearly his total output between 1884 and 1931: an average of one in three years. "I am not a hymn writer," Dr. North would insist, but in his Centenary year, it is fitting that we should come to appreciate his many contributions to the hymnody of the English language. No longer need he to be known as a "one hymn" writer; his place as a great American hymn writer is assured, and his hymns are deserving of wider use.



# "Come, O Sabbath Day"

A. W. BINDER

**D**URING the past three decades "Come, O Sabbath Day"\* has become the best known and probably the most frequently sung Jewish hymn in English. Its text was written by Rabbi Gustave Gottheil, onetime Rabbi of Temple Emanuel in New York City; the tune was composed in 1918 by the writer.

**Come, O Sabbath Day**

Gustav Gottheil A. W. Binder  
*mf* *Larghetto*

1. Come, O Sab - bath day, and bring Peace and heal - ing  
2. Earth - ly long - ings bid re - tire, Quench the pas - sions'  
3. Wipe from ev - 'ry cheek the tear, Ban - ish care and

*mf*

on thy wing; And to ev - 'ry troub - led breast Speak of the di -  
hurt - ful fire; To the way - ward, sin op - pressed, Bring Thou Thy di -  
si - lence fear; All things working for the best, Teach us the di -

vine be - hest: Thou shalt rest, Thou shalt rest!  
vine be - hest: Thou shalt rest, Thou shalt rest!  
vine be - hest: Thou shalt rest, Thou shalt rest!

C.

The story of the tune goes back to the days when I organized and conducted the Hadassah Choral Union, a female chorus which was the first in America to study and present Palestinian songs in

\* Music reprinted by permission.

public performance. The success of this venture led the late Rabbi A. G. Robison, director of the 92nd Street Y. M. H. A., to invite me to become musical director there. In 1918 Dr. Mordecai M. Kaplan founded the Jewish Center and requested me to assist him in fostering a renaissance of congregational singing. In spite of the fact that I was not infrequently called "crazy" for such efforts, Dr. Hyman G. Enelow, at that time Rabbi of Temple Emanuel, invited me to teach music in the religious school connected with the Temple.

Dr. Enelow knew a great deal about a great many things, but he confessed to me that he knew nothing about music. However, as an educator, he knew that good music should be taught in the religious school. He disliked the tunes in the second edition of the Union Hymnal, frequently called the "Black Hymnal." He was right, for this edition contained almost nothing that was Jewish in style or character. Most of the hymns were adaptations from church hymnals, and even the tunes were non-Jewish.

It was my purpose, at Dr. Enelow's suggestion, to reset many of the hymns which were sung in his religious school. The new tunes which I then wrote for use in the school were later incorporated in the present (third) edition of the Union Hymnal. In those early days I did not suspect that the time would come when, at the request of the Central Conference of American Rabbis, it would be my task to re-edit the unsatisfactory "Black Hymnal."

Some of the tunes which I composed at the Temple School, later included in the Union Hymnal, are: "O Render Thanks," "Here Let Thy Children Come," "All the World," and "Come O Sabbath Day." The tune "All the World" was used with Israel Zangwill's translation of the beautiful "V'vyethayu" from the high holiday liturgy. This hymn was a favorite of the children in the school. Dr. Enelow liked it, and he often referred to it as the "National Anthem" of Temple Emanuel. The hymn has been sung at the commencement exercises of the Institute of Jewish Religion since its founding.

"Come, O Sabbath Day" came into existence the following way. One day in 1918 I was working on some composition, and in the early afternoon my attention turned to Gottheil's words "Come O Sabbath Day." A major melody flashed through my mind; in the process of shaping and harmonization it went through many changes. Still dissatisfied after struggling several hours, I felt that the melody did not breathe the spirit of the Sabbath. I left my home and went for a walk around the lake in Central Park near Fifth Avenue and 110th Street in the twilight. At the time I was discouraged, for my creative efforts were seemingly thwarted. Accordingly, a new approach seemed ad-

visible. I forgot the major melody and began to search for a new tune in the "Mogen Ovov" mode, the second mode for the Friday evening service (in the Aeolian minor scale).

Soon the right tune came to me, and I immediately noted it down on a scrap of manuscript paper. Lest the inspiration of the moment escape, I harmonized it while sitting on a park bench by the lake. When it was completed, I experienced a feeling of release and satisfaction. It seemed at the time as if the tune which had struggled for its birth had been freed. In those brief moments was composed the tune which has been sung by millions since that time.

The newly composed tune could not very well be used in a Sunday School, nor was it much sung at the new Jewish Center, under whose auspices it was first published. "Come O Sabbath Day" first became popular at the religious service of the 92nd Street Y. M. H. A., and later found its way into a number of Jewish song books appearing in the 1920's. Later I included it in a collection entitled "The Jewish Year in Song," published by G. Schirmer in 1928.

During the Second World War "Come O Sabbath Day" was included among the hymns of the Army and Navy Hymnal and was sung at all Sabbath Services held for Jewish soldiers. Republished innumerable times, it is sung today in synagogues representing all shades of opinion; in fact, I am told that wherever Jews gather to sing and pray on the Sabbath it is sung.

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Note: Copies of the Union Hymnal may be purchased from the Block Publishing Company, 31 West 31st Street, New York, N.Y., for \$1.25.

## Greetings and A Sonnet

FROM WILLIAM HIRAM FOULKES

Through the courtesy of Dr. McAll, we share with our members a letter and a sonnet from Dr. Foulkes. In a letter postmarked Winter Haven, Florida, Dr. Foulkes writes: "I am enclosing a sonnet which has been called forth by the announcement of the forthcoming celebration of the Scottish Psalter. My first parish, fifty years ago, in Elmira, Illinois, was a Scotch country church. No finer folk or nobler Christians ever made up a congregation. We did sing hymns as well as psalms. Last Sunday I had as my guests two couples who were children in the church when I was the pastor. Happy memories! I am having a wonderful winter in this lovely place. . ." The sonnet which Dr. Foulkes has written follows:



"Awake, my psaltery,"—without the harp! Let not the sound  
 Of instruments be heard, to drown exclusive psalmody!  
 No "Kist of whistles in the Kirk," but sacred melody  
 Of human voice alone! To cumber truth in phrase profound  
 With organ or with harpsichord is but to make abound  
 The de'il's arts and crafts, and give the truth disharmony.  
 Let solemn man "pre-cent" and voices give true harmony!  
 "Sing David's Psalms to David's tunes," thus holy truth expound!

— — — — —  
 Yet they were stalwart souls who knew the ancient holy Book,  
 Who climbed its heights and plumbed its depths, who found  
in Scripture's lore  
 Their wealth of mind and heart, their spiritual strength and peace,  
 Who fastened on the Holy Writ faith's single-minded look.  
 Amidst life's mysteries, they found the living God t'adore.  
 The echoes of their faithful prayer and praise will never cease!

February 7, 1950

## Church Calendar Quotes

We shall, from time to time, print quotes from Church Calendars and Orders of Worship sent to us from our readers. Here are some recent items:

From Dr. Richard Warner, Organist and Choirmaster of St. Paul's Episcopal Church, Rochester, New York:

"... with a fine choir to lead, the congregation is urged to sing heartily the Epiphany hymns this morning. 'Brightest and best' is a very harmonious hymn; 'Earth has many a noble city' has a short and stirring tune; and 'From the eastern mountains' is a rousing Epiphany hymn. Sing the hymns and chants with fervor, they belong to the congregation."

From *First Church News* of First Congregational Church, Columbus, Ohio, Dr. Boynton Merrill, Minister:

"Frequently there come to your ministers requests for 'the old hymns.' All of us recall days and places, friends and hours which will be forever dear because together we sang songs like 'Lead, kindly light,' 'Jesus loves me,' and many others. Times change: people become more 'sophisticated' and ideas which were once helpful lose their cogency and seem even absurd; shows of piety, once sincere and helpful, have been laid away by many who cannot show their feelings that way. Yet, there are certain of the 'old Gospel Hymns' which could be sung, surely to the blessing of those of us who are older, even if our children wonder a little, for it may as well be over these old hymns as something else—for wonder at us they will anyway. Today we sing 'I love to tell the story.'"

THE RENAISSANCE OF SACRED MUSIC IN THE SALVATION ARMY—In 1850 The Salvation Army began its evangelistic and social work in the United States of America. For nearly seventy years Salvationists have been known as a musical people. They have played their instruments and sung on the streets of slums and in the finest concert halls. Members of the Hymn Society of America and other interested music scholars have referred to our recent musical development as a "Renaissance." It has been dramatic in intensity and is producing original sacred music of considerable quantity, while the amateur musical groups of the organization are learning a high degree of proficiency. One of the most important factors in the development of Salvation Army music is the International Headquarters Music Editorial Department. This agency publishes a monthly choir journal, *The Musical Salvationist*. Under the leadership of Colonel Fred Hawkes, Army composers were encouraged to write music in the more extended forms; the present head of the Department is Colonel Bramwell Coles who has been liberal in encouraging new forms in the modern idioms. To date over 3,000 compositions are available to Salvation Army Bands. Original Salvation Army music has not been patterned after the great music of the Church; rather, it has come from the folk idioms of England, Sweden, and America, through the congregational hymns of those countries. Three great composers of band music have learned their art while serving as Salvationist musicians: Eric Ball and Phil Catelinet in England, Erik W. G. Leidzen in America. Recently Dr. Edwin Franko Goldman said: "Erik Leidzen is *the* finest arranger of band music in the world." The Salvation Army music is the prod-

uct of a spiritual awakening, and The Army recognizes that often music can persuade men to seek God when other means have failed. As The Army musicians take their message to the streets, they are in the front lines of Christianity's warfare against all evil. An appreciation of their spirit and devotion is necessary for an understanding of the "Renaissance of Sacred Music in the Salvation Army."

—CAPTAIN RICHARD HOLZ

ACKNOWLEDGMENT—Because of an oversight, we omitted the mention of sources from which the facts appearing in the article "Tunes in the Anniversary Collection" (January issue) were quoted. Special permission was obtained from The Church Pension Fund, publishers of the Companion to the 1940 Episcopal Hymnal, for free use of any material appearing in its pages. Other sources consulted and paraphrased in the article included Julian's *Dictionary of Hymnology*, the Historical Edition of *Hymns Ancient and Modern*, Millar Patrick's *Four Centuries of Scottish Psalmody*, and Moffatt and Patrick's *Handbook to the Church Hymnary*. Persons interested in a further study of Scottish Psalter tunes should also read Sir Richard Terry's essay, "A Forgotten Psalter" which appears in a book of the same name, now out of print.

AMONG OUR CONTRIBUTORS—William Watkins Reid is the Chairman of The Hymn Society's Executive Committee and edits the Methodist Church's *Pastor's Journal*. . . Marion Rous is widely known for her lectures on the symphonic programs given by the New York Philharmonic Orchestra Society, and is the National Chairman of Orchestras for the Federation of Music Clubs. Material in her article was presented with musical illustrations at the

1949 Annual Meeting of The Hymn Society. . . Prof. Abraham W. Binder is Professor of Liturgical Music at the Hebrew Union College and the Jewish Institute of Religion; his hymn "Come O Sabbath Day" is the best-known Jewish hymn in English.

## Reviews

*Growing a Musical Church*, by Ruth Nininger, pp. 157. Broadman Press, Nashville, 1947. \$1.75.

" . . . one of a series in the church music curriculum developed by the Department of Church Music of the Baptist Sunday School Board to enlarge the music ministry of the Churches throughout the convention." Although designed as a textbook, complete with chapter outlines, this little book will prove of value to anyone who is interested in raising the musical standards of the organization with which he may be associated. Mrs. Nininger succinctly states the case for training schools at all administrative levels; she proceeds to outline material for possible inclusion therein, along with detailed administrative suggestions. Later chapters cover various aspects of musical organization within the individual church.

Of considerable usefulness (pendant upon local standards) will be a list of choir and organ music given in the appendix; it must be pointed out, however, that this portion of the book could have been improved considerably by a closer proof reading.

PARKE S. BARNARD

*Music and the Scriptures* by I. E. Reynolds, pp. 149. Broadman Press, Nashville, 1942. Price not quoted.

The book is an outgrowth of the author's classes over a period of years at the Southwestern Baptist Theological Seminary; it is well organized with

a concise "blackboard outline" preceding each chapter. Various chapters cover purpose of music, vocal and instrumental musicians, instruments, program materials, presentation methods, and service orders.

Quite aside from its informative aspects, the book makes most interesting reading. Dr. Reynolds' basic premise is the desirability of emulation, in contemporary practice, of musical ideals and standards as found in the Bible; albeit not necessarily in a literal manner. . . which, we daresay, is all to the good when it is considered that the nearest thing to factual evidence reliably and objectively recorded in history concerning standards of performance is the interesting—if unsubstantiated—legend that music in the Temple was clearly audible for a distance of some ten miles! A major portion of the text is made up of what we assume to be nearly every biblical passage relevant to music. Reference value is further enhanced by the fact that all are classified under the headings mentioned above. This well may be one of the most valuable aspects of the book to the majority of church musicians, for we know of no similar compilation so readily and economically accessible.

PARKE S. BARNARD

*Guideposts for the Church Musician*, edited by Paul Swarm, and published by the Church Music Foundation, Decatur, Illinois, is an armload! In appearance the book is awesome with its varicolored index tabs, code numbers, and intricate metal binding. However, examination of its contents proves *Guideposts* to be a superb collection of carefully-gathered materials which ought to be in the hands of every church musician in America, and which also deserves more than casual perusal by the clergy. Probably never before has so



much practical and *useful* information been available to beginners—and to veterans—in the church music profession. Mr. Swarm has been generous in his presentation of The Hymn Society. Pages AD2 and AD3 give complete information about the Society's purpose, work, Papers, and above all, its *value* to the working church musician. In our opinion, for a church organist to ignore The Hymn Society is as if a physician ignored the existence of the American Medical Society.

Further in the book, on page G1, there is a too-short treatment of "Congregational Singing." A more extensive discussion of this subject is desirable in future editions; perhaps some experienced church organist could write an essay pointing out the necessity for highly developed organ technique—by all means—and the ability, inherent or learned, to accompany hymns creatively and in a manner conducive to congregational participation.

Page G2 includes a list of descant source books and books of organ accompaniment which will be of inestimable help to younger musicians; here there might have been some indication as to the wise use of descants or free organ accompaniments. On the same page there is a list of "excellent hymn tunes which should be included in the repertoire of most churches." The list is a good one, as a "core" list it is valuable; but one feels that its inclusion is scarcely warranted, for no hymnal contains all of these tunes. There is always the possibility that some organist would seek to limit his congregation to the tunes mentioned in this list. This is a possibility, for we know far too many organists and ministers who willingly sing the same old forty over and over (even the forty *best!*) and this, naturally, ought strongly to be resisted.

Swarm's eminently successful collec-

tion is a distinct contribution to anyone who sincerely desires to broaden his horizon; the contents of *Guideposts* must not be taken as the only and unalterable source of suggestion and ideas for the church music program. If these materials stimulate further experimentation and study on the part of the user, they will have served a noble purpose.

GEORGE LITCH KNIGHT

## Short Reviews

An increasing number of short plays, pageants, and choral dramas based on stories of hymns and tunes are becoming available. One of the members of our Society, Mrs. Edith Ellsworth, Chicago, Illinois, has collaborated with Mrs. Edith Willis to produce *Living Hymns*, published by Walter Baker Co., Boston, Massachusetts. This one-hour choral drama may well be adapted to use in a church service. Familiar hymns are used, and the most difficult part for the average church would be that of the Narrator. Carefully annotated production directions make this usable in the smallest church. *Were You There*, Baker, is a Lenten dramatic service "written for Chancel or stage." Mmes. Ellsworth and Willis have adeptly fashioned a drama which can be used on the smallest platform or which may be turned into a program with slides. *Easter at Galilee*, Baker, is based on Sir Edward Arnold's "The Light of the World," and is more of a straight play than the other two. Ministers and organists who are seeking something new for the Lenten season may well consider any of these choral dramas, with or without adaptation. A small royalty is charged for production.

GEORGE LITCH KNIGHT

## Notes from the Executive Secretary

OUR TOOL CHEST—In our new office stands a tall old-fashioned bookcase with glass doors, its shelves laden with many "tools" for both knowledge and action. Most of them are the work of our own members, prepared for the Society. Two of the Papers which have been reprinted are there: "The Significance of the Old French Psalter" (Pratt) and "Christian Hymns of the First Three Centuries" (Messenger). Now all the fifteen Papers are available except Nos. I, II, V, VII, and VIII. The latter are being loaned on request, and we frequently receive carbon copies of them from appreciative borrowers—these may be passed on to others.

For the Tercentenary of the Scottish Psalter of 1650, we have provided an inexpensive leaflet of metrical psalms from the Psalter of 1650, with sturdy tunes, almost all well-known to American churches. Small in cost, the leaflet is excellent for choir and congregation alike. Then there is the program of the first great festival commemorating the Psalter, held at Fort George Presbyterian Church, New York, with which we can send copies of the sermon preached by Dr. Henry Sloane Coffin at that service. These items were all sent to our members in the February mailing, but additional copies of any of them can be ordered for general use among the churches. When these lines reach you we shall be able to supply copies of the program of the Psalter Festival at Riverside Church, held on April 23rd. Throughout the remainder of 1950 we expect a large demand for these Scottish Psalter festival and commemorative aids. To obtain the complete listing of available materials, ask for "Suggestions for Observing the Tercentenary" which contains a description of all materials mentioned above,

and their cost.

Finally, there are a few books closely related to our program, of which we keep copies for prompt delivery to members, partly because some are published in Great Britain. Among them are Dr. Millar Patrick's *Story of the Church's Song* and his *Four Centuries of Scottish Psalmody*; also, we have copies of the English edition of Arthur Paul Davis' *Isaac Watts*. We have the latest edition of the *Scottish Psalter* (1929) and the *Church Hymnary* (1927) issued for the Presbyterians of the British Isles and beyond. We also stock Ray F. Brown's new *Oxford American Psalter*, pointed by him and with suitable chants for use in the Protestant Episcopal Church of America.

FROM ARIZONA TO OHIO—For its first meeting of the year the Phoenix, Arizona, Chapter of the Society was the guest of the local chapter of the A.G.O. The program featured a study of hymns presented by Mrs. G. L. McLane, founder of the chapter.

ACTIVITY IN OHIO—Our Ohio Chapter cooperated in setting up a worthwhile day's program for the Society at the Music Teachers' National Association at Cleveland on February 27th. The State Chairman, Rev. W. Scott Westerman, contributed a provocative discussion of tempos in congregational singing of hymns. Dr. Oscar T. Olson of Cleveland spoke on "Hymns in the worship of the church," while George Litch Knight urged more definite training for ministers and church musicians in the leadership of hymns in worship. The past and present scope of the Society's work was outlined by President Edwards and the Executive Secretary. The Society's treasurer, Miss Edith Holden, was most successful in show-



ing—and disposing of—a fine exhibit of our literature. This was the very first general meeting of the Society to be held outside New York. Apart from its actual value to those in attendance, we formed an integral part of a great and significant gathering, representing many thousands of teachers of music. Among the Convention's honored guests was the beloved Mrs. Crosby Adams. She is a member of our Society, and immediately preceding the afternoon session, Mrs. Adams spoke informally to us. Her appearance was one of the highlights of the day; the standing ovation accorded her at the conclusion of her talk was a tribute to her amazingly vigorous and spirited 92 years!

THREE NEW YORK MEETINGS—On January 11th at St. Bartholomew's Church Dr. Leonard Ellinwood of the Library of Congress gave an intimate account of his work in preparing the *Episcopal Hymnal 1940 Companion*. He told of his adventures in the pursuit of hymnic sources, remarking that in almost all cases the first appearance of the texts and tunes had been verified by consulting original sources. The stories he told were punctuated with delightful humor as well as interesting sidelights on the people and places mentioned in the *Companion*. The large audience was appreciative of the presentation.

The weather man interfered with both of the next two meetings, as you shall learn! He was rightly blamed for the small attendance at the New York Public Library on February 14th, when Philip L. Miller of its Division of Music presented recordings of little known American folk hymns. Because of its documentary value, the program has been mailed to all our members.

At the third meeting, arranged to take place at Union Theological Seminary, on March 22, Canon George W.

Briggs of Worcester Cathedral was announced as guest speaker. But on the evening of March 20 we were warned that the S. S. Franconia was facing such Atlantic storms that she could not dock until Thursday morning. It was fortunate for us that Rev. Edward R. Hardy, brilliant professor of church history at Berkeley Divinity School, could take his place. Canon Briggs will lecture at the seminary during the spring term. Dr. Hardy presented a masterly survey of Anglican hymns of today, with all the more effect because, perhaps, the finest hymn writer of today in Great Britain is Canon Briggs himself. Special hymn sheets containing four of Canon Briggs' hymns were used at the meeting; extra copies may be obtained from the Society by those who wish to acquaint themselves with hymns of Canon Briggs which may not be well known in America.

An additional treat was a crisp talk from Rev. Eric W. Baker, general secretary of the London Methodist Board of Education. The Rev. Thomas Tiplady and the Lambeth Mission are working under his Board, and it was heart-warming to listen to Mr. Baker's warm tribute to Tiplady the Christian missionary, for we knew him equally as the writer of many hymns which have found their way into many American and Canadian hymnals. Some of them have been set in anthem form. (At the Church of the Covenant we are using his "Wake from your slumbers," set by Ralph E. Marryott, this Easter.) Increasingly, choirs have come to enjoy the lovely setting of "Blow, winds, O softly blow," arranged with Mr. Tiplady's text by Carl F. Meuller, and reminiscent of an old German carol.

REGINALD L. McALL  
Executive Secretary



# Papers OF THE HYMN SOCIETY

Carlyle Adams, Litt. D., Editor

- I. "The Hymns of John Bunyan"  
Louis F. Benson, D.D.
- II. "The Religious Value of Hymns"  
William Pierson Merrill, D.D.
- III. "The Praise of the Virgin in Early Latin Hymns"  
Ruth Ellis Messenger, Ph.D.
- IV. "The Significance of the Old French Psalter"  
Professor Waldo Selden Pratt, L.H.D., Mus.D.
- V. Hymn Festival Programs
- VI. "What is a Hymn?"  
Carl Fowler Price, M.A.
- VII. "An Account of the Bay Psalm Book"  
Henry Wilder Foote, D.D.
- VIII. "Lowell Mason: an Appreciation of His Life and Work"  
Henry Lowell Mason
- IX. "Christian Hymns of the First Three Centuries"  
Ruth Ellis Messenger, Ph.D.
- X. Addresses at the Twentieth Anniversary of the Hymn Society of America
- XI. Hymns of Christian Patriotism
- XII. "Luther and Congregational Song"  
Luther D. Reed, D.D., A.E.D.
- XIII. "Isaac Watts and his Contribution to English Hymnody"  
Norman Victor Hope, M.A., Ph.D.
- XIV. "Latin Hymns of the Middle Ages"  
Ruth Ellis Messenger, Ph.D.
- XV. "Revival of Gregorian Chant: Its Effects on English Hymnody"  
J. Vincent Higginson, Mus.B., M.A.

Copies of these papers are twenty-five cents each and they may be obtained from the Executive Secretary of the Hymn Society, Dr. Reginald L. McAll, 297 Fourth Ave., New York 10, New York. (Inquire before ordering as some numbers are temporarily out of print.)